

This music is on perusal only

# 4 Motion Studies

for 5 Trombones

Gary Kulesha



#### 4 Motion Studies for 5 Trombones (4 Trombones and Bass Trombone)

Commissioned by Dr. Jeremy A. Marks and the Carolina Trombone Ensemble Project consortium. This work was supported, in part, by funds provided by the University of North Carolina at Charlotte.

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Arkansas Tech University Trombone Choir

East Carolina University

California State University, Fresno

Durations: Motivation: 2:50 March: 2:20 Meditation: 3:00 Momentum: 2:00

#### Note on difficulty, presentation, and mutes:

My goal in writing this work was to create a genuine piece of concert music for 5 trombones, something that could be performed by ensembles ranging from the best professionals to students.

I worked with the assumption that player 1 would have a good high register, and that players 2 and 3 would also be somewhat able to play high once in a while.

The four movements of this work are intended to cover a spectrum of difficulty. From most approachable to most challenging, they are: Meditation; March; Momentum; Motivation. Most student groups will be able to perform Meditation, and probably March. Momentum, at the indicated tempo, is more challenging, while Motivation, which is both more athletic and more rhythmically complex, is intended for more advanced student groups.

The intention is that a group can present as many of the movements as they can manage. The title should be adjusted accordingly. If two movements are performed, the work should be titled 2 Motion Studies. If three are performed, 3 Motion Studies, and obviously all four would be 4 Motion Studies. If one movement is performed, it should be listed with its title only, with a subtitle of "from 4 Motion Studies"-- for example, "Meditation" from "4 Motion Studies".

The score order is the preferred order for all four movements. If Motivation is omitted, the preferred order remains March-Meditation-Momentum. If the middle two movements are presented, their order should be reversed, Meditation-March.

Only straight and cup mutes are specified for Meditation, because all students should have access to these. But players are strongly urged to experiment with mutes. For example, the *lontano* passages could be very effective with practice mutes or Harmon mutes. It is crucial that dynamic balances remain equal for all dynamic indications, that is, *ppp=ppp*, *p=p*, etc., no matter which mutes are in use.

#### Programme Notes on each movement:

Motivation: This is an aggressive and turbulent piece. The music is edgy and propulsive, very angular and rhythmically intricate.

March: As the title suggests, this is a quirky and slightly sardonic march, with two contrasting ideas and a dramatic contrast between staccato and legato textures.

Meditation: The music is slow and lyrical. Ideas are repeated with different mutes, creating a kaleidoscope of colours.

Momentum: Propulsive and syncopated, this music borders on jazz. A lyrical middle section leads to a dynamic return of the opening and a "shout" chorus ending.

Score

# 4 Motion Studies

for 5 Trombones

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Allegro ♩ = 120

Motivation

Trb. 1  
*f fp f fp f fp*

Trb. 2  
*f fp f fp f fp*

Trb. 3  
*f fp f fp f fp*

Trb. 4  
*f fp f fp f fp*

Bass Trb.  
*f fp f fp f fp*

1.  
*f*

2.  
*f*

3.  
*f*

4.  
*f*

B.  
*f*

9

1. *legato*

2.

3. *legato*

4.

B. *legato*

Detailed description: This block contains the musical notation for measures 9 through 12. It features five staves: four numbered parts (1-4) and a bass line (B.). All parts are in bass clef. The notation includes eighth and sixteenth notes, rests, and slurs. The word "legato" is written below the first and third staves. The key signature has one flat (B-flat).

13

1. *fp < f fp < ff mf*

2. *fp < f fp < ff mp >*

3. *fp < f fp < ff mp >*

4. *fp < f fp < ff mp >*

B. *fp < f fp < ff mp >*

Detailed description: This block contains the musical notation for measures 13 through 16. It features five staves: four numbered parts (1-4) and a bass line (B.). All parts are in bass clef. The notation includes quarter notes, half notes, and rests. Dynamic markings are placed below the staves: *fp*, *f*, *fp*, *ff*, *mf*, *mp*, and *mp*. Slurs and wedge-shaped hairpins are used to indicate dynamics. The key signature has one flat (B-flat).

18

1. 

2. 

3. 

4. 

B. 

22

1. 


2. 

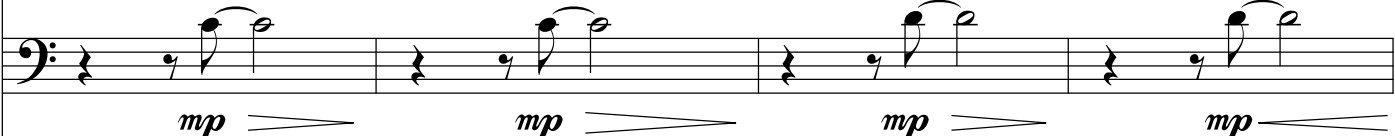
3. 

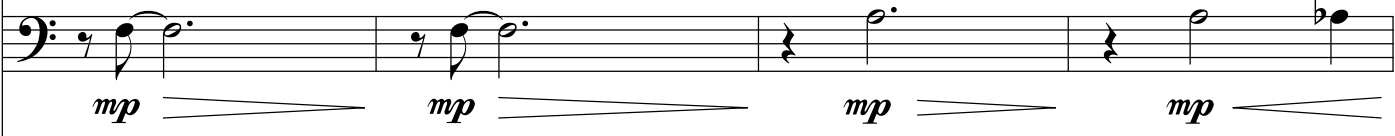
4. 

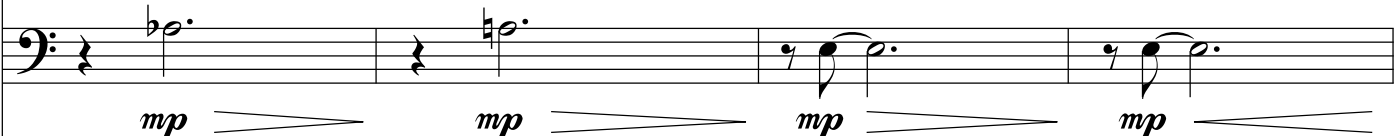
B. 

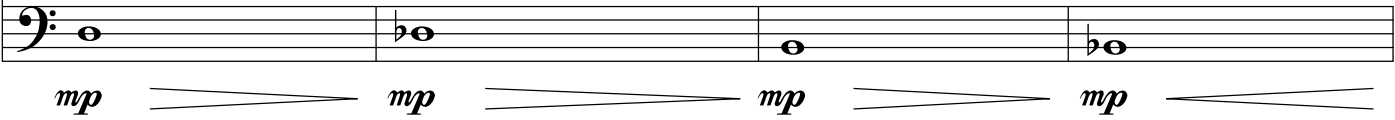
27

1. 

2.   
*mp*

3.   
*mp*

4.   
*mp*

B.   
*mp*

31

1.   
*f fp* *f* *mp*

2.   
*f fp* *f* *mp*

3.   
*f fp* *f* *mp*

4.   
*f fp* *f* *mp*

B.   
*f fp* *f* *fp*

35

1. *f fp*  $\sphericalangle$  *f* *mp*  $\sphericalangle$  *f*

2. *f fp*  $\sphericalangle$  *f* *mp*  $\sphericalangle$  *f*

3. *f fp*  $\sphericalangle$  *f* *mp*  $\sphericalangle$  *f*

4. *f fp*  $\sphericalangle$  *f* *mp*  $\sphericalangle$  *f*

B. *f fp*  $\sphericalangle$  *f* *fp*  $\sphericalangle$  *f*

40

1. *mp*

2. *mp*

3. *p*

4. *mp*

B.

44

1. *mp*  $\rightrightarrows$  *mp*

2. *mp*

3. *mp*

4. *mp*

B.

48

1. *fp*  $\leftarrow$  *mp* *fp*  $\leftarrow$  *mf* *fp*  $\leftarrow$  *f*

2. *p legato*

3. *p legato*

4. *ppp*

B. *mp*  $\rightrightarrows$  *p*



53

1. *p legato* *mp cresc.*

2. *mp*

3. *mp cresc.*

4. *p legato*

B. *mp cresc.*

Detailed description: This block contains the musical score for measures 53 through 58. It features five staves: four numbered parts (1-4) and a bass line (B). Part 1 begins with a rest, then plays eighth notes in 2/4 time, followed by a quarter note in 4/4. Part 2 starts with eighth notes, then rests. Part 3 begins with a whole note in 2/4, followed by eighth notes. Part 4 starts with a rest, then eighth notes. The bass line (B) consists of whole notes in 2/4 and 4/4. Dynamics include *p legato*, *mp cresc.*, and *mp*. A crescendo hairpin is shown between parts 1 and 2.

59

1. *ff* *mf*

2. *mf cresc.* *ff* *mp* *mf*

3. *ff* *mp* *mf*

4. *mf cresc.* *ff* *mp* *mf*

B. *ff* *mp* *mf*

Detailed description: This block contains the musical score for measures 59 through 64. It features five staves: four numbered parts (1-4) and a bass line (B). Part 1 starts with eighth notes, then rests, followed by eighth notes in 2/4 and a quarter note in 4/4. Part 2 begins with eighth notes, then rests, followed by eighth notes in 2/4 and quarter notes in 4/4. Part 3 starts with eighth notes, then rests, followed by eighth notes in 2/4 and quarter notes in 4/4. Part 4 begins with eighth notes, then rests, followed by eighth notes in 2/4 and quarter notes in 4/4. The bass line (B) consists of whole notes in 2/4 and quarter notes in 4/4. Dynamics include *mf cresc.*, *ff*, *mp*, and *mf*. Crescendo hairpins are used in parts 2, 3, 4, and B.

63

1.

2.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

3.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

4.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

B.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

68

1.   
3/4    4/4

2.   
*mp* < *mf*    *mf* < *f*    *mf*    *mp*

3.   
*mp* < *mf*    *mf* < *f*    *mp*  
with B.Trb.

4.   
*mp* < *mf*    *mf* < *f*    *mf*  
with Trb.4

B.   
*mp* < *mf*    *mf* < *f*    *mf*

72

1.

2.

3.

4.

B.

*mp*

*mp*

76

1.

*mf* *f* *fp* *f*

2.

*mf* *f* *fp* *f*

3.

*f* *fp* *f*

4.

*mf* *f* *fp* *f*

B.

*mf* *f* *fp* *f*

80

1. *fp* < *f* *fp* < *f* *ff*

2. *fp* < *f* *fp* < *f* *ff*

3. *fp* < *f* *fp* < *f* *ff*

4. *fp* < *f* *fp* < *f* *ff*

B. *fp* < *f* *fp* < *f* *ff*

84

1. *fff*

2. *fff*

3. *fff*

4. *fff*

B. *fff*

Brisk but controlled ♩ = 120

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Bass Trb.

*f*

*f poco staccato*

*mf staccato*

*mf staccato*

1.

2.

3.

4.

B.

*poco staccato*

*f*

9

1. *mf staccato*

2. *mf staccato*

3. *poco legato*

4.

B. *mf legato* *p*

14

1.

2.

3. *f legato*

4. *f legato*

B.

20

1. 

2. 

3. 

4. 

B. 

24

1. 

2. 

3. 

4. 

B. 

28

1. *mf legato*

2. *mp*

3. *mp*

4. *mf legato*

B.

32

1. *mf legato* *mf* *Gliss.* *Gliss.* *Gliss.*

2. *mf legato* *mf*

3. *mf legato* *mf* *Gliss.* *Gliss.*

4. *mf legato* *mf* *Gliss.* *Gliss.*

B. *mf*



37

1. *mf staccato*

2. *f legato*

3.

4. *mf staccato*

B. *f legato*

42

1. *mf staccato*

2. *f legato* Gliss.

3. *mf staccato*

4. *f legato* Gliss.

B.

47

1. *f* *mf subito staccato*

2. *mf subito staccato*

3. *f* *f poco staccato*

4. *Gliss.*

B. *Gliss.* *Gliss.* *Gliss.* ^

52

1.

2.

3.

4. *f poco staccato*

B.

56

1. *f*

2. *f legato*

3.

4. *f legato*

B.

60

1. *ff*

2. *ff*

3. *ff*

4. *ff*

B. *ff legato*

Meditation

Slow, rubato ♩ = 114

Trb. 1 *cup mute \** *p*

Trb. 2 *cup mute \** *p* 5:3

Trb. 3 *straight mute \** *pp*

Trb. 4 *straight mute \** *pp*

Bass Trb.

\* dynamics are equivalent no matter what mute is used

1. 6 *p* *ppp*

2. *ppp*

3. *p* *pp* *ppp*

4. *ppp*

B. *straight mute \** *p* *pp* *p*

1. *p* *pp* *p*

2. *pp* *p* *pp*

3. *p* *pp*

4. *pp* *p* *pp* *p*

B.

17

1. *pp* *p* *> pp* *< p > pp* *< p >*

2. *p* *pp* *pp* *< p > pp* *< p >*

3. *p* *pp* *pp* *< p > pp* *< p >*

4. *pp* *p* *> pp* *< p > pp* *< p >*

B. *p*

28

1. *pp*

2. *pp*

3. *pp*

4. *pp*

B. *p*

29

1. *ppp* *ppp lontano*

2. *ppp* *ppp lontano*

3. *ppp* *ppp lontano*

4. *ppp* *ppp lontano*

B. *ppp* *pp*

35

1. 

2. 

3. 

4. 

B.   
*ppp*

40

1.   
*p* 5:3

2.   
*pp* *p*

3.   
*p* *p*

4.   
*pp* *p*

B.   
*<pp*

Fast ♩ = 144

Trb. 1  
open  
*ff*

Trb. 2  
open  
*ff*

Trb. 3  
open  
*ff*

Trb. 4  
open  
*ff*

Bass Trb.  
open  
*ff*

1.  
*fff* *ff*

2.  
*fff* *ff*

3.  
*fff* *ff*

4.  
*fff* *ff*

B.  
*fff* *ff*



1. *mf subito*

2. *mf subito*

3.

4. *mf*

B. *mf*

12

1.

2.

3.

4.

B.

15

1. *p*

2. *f*

3. *f*

4. *f*

B. *f*

Musical score for measures 15-18. The score is written in bass clef with a key signature of one flat (B-flat). It features five staves: four numbered staves (1-4) and a bass line (B.). The music is in 4/4 time, with a 3/4 time signature appearing in the second measure of each staff. The first measure starts with a piano (*p*) dynamic, while the rest of the piece is marked forte (*f*). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as accents (>) and slurs.

19

1.

2.

3.

4.

B.

Musical score for measures 19-22. The score continues in the same bass clef and key signature. It features five staves: four numbered staves (1-4) and a bass line (B.). The music remains in 4/4 time. The notation includes various rhythmic values, rests, and articulation marks such as accents (>) and slurs.

28

1. 

2. 

3. 

4. 

B. 

Slightly slower ♩ = 132

29

1. 

2. 

3. 

4. 

B. 

33

1. *fp poco p*

2. *fp poco*

3. *fp poco*

4. *fp poco*

B.

37

1. *p*

2. *p*

3. *p*

4. *p*

B.

42

1. *mp* *mf*

2. *mp* *mf*

3. *mp* *mf* *mf*

4. *mp* *mf*

B. *mp* *mf*

Fast again ♩ = 144

47

1. *mf*

2.

3.

4.

B.

52

1. *cresc.*

2. *cresc.*

3. *cresc.*

4. *cresc.*

B. *cresc.*

56

1. *f*

2. *f*

3. *f*

4. *f*

B. *f*